Program Guide to CFUV FM102

INTERVIEWS VIEWS REVIEWS

FREE

May 1994

1984-1994 10 years of alternative radio

OFF BEAT MAGAZINE

dixie's death pool

fanzine reviews

7+7 is...

dialtales

A Listener's Guide to Victoria's Alternative Radio

DixIE's death Pool

I pulled for you a bluebird out of the sky
Put it in a pot and then in a pie
Had you asked why I would have replied:
"Ask your hostess for details."

* * *

I'll be in the backseat of your automobile
As sleepy as the crickets crushed under our wheels
In this light it felt right, our skins are just peels
So you and I we said good-bye to see how it feels

Illustration & lyrics: Pluto

CFUV celebrates its 8th birthday this issue.

Good Riddance to Bad Rubbish

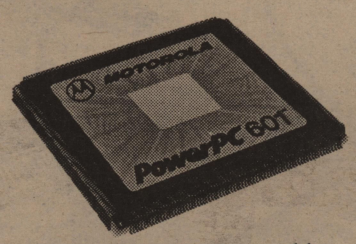
by Marcus "I'm Outta Here" Hutchings

I sat outside his little shithole apartment, the Ranchero's engine idling in a soothing heartbeat rhythm that kept me calm while maintaining my hate-on. I'll show this backstabbing, sanctimonious, passive/aggressive little anus not to return my calls. Marcus Hutchings: Editor In Grief.

He shuffled down the front steps, nearly tripping on the top one. Woulda been a fuckin' laughriot if he'd plummeted to the bottom and broken his neck. Woulda made my job a lot easier, but in retrospect I suppose it would have robbed me of the satisfaction I was due. Woulda been funny all the same. As all 5 foot nothing of this short man's complex-looking-for-a-place-to-happen stumbled onto the street, I found myself breathing hard. Hard: that was me, all steely demise and just deserts, goddammit. In seconds I would be through this little turd like a hot knife through coagulated beef tallow. He paused uneasily, perhaps sensing his date with oblivion, and lit a cigarette. Figures he smoked. Pathetic. Don't worry, little man, let me speed the inevitable.

Green light. Go. My face was an unyielding death's head in the rearview. Me, from writing news to making it in a half second. I brushed a crumb of honey cruller from my screamin' skullface, felt the surge of white death-energy travel from my swelling groin to accelerator foot. Pedal to the metal, whatchoo gonna do bout that, Mr. Editor? The impact was light, almost insignificant. I saw his face for a second, wearing that stupid look a rabbit gets when it realizes it's about to become part of the asphalt. I felt... good. Suddenly, I was no longer screaming in a vacuum. They'll hear me now, see if they don't.

The car had resumed its peaceful idle, and I rolled down the window to check if he had the audacity to still be breathing. Barely. Figures that the self important little cocktail frank would try to get the last word in. Fat chance. From now on there would be many words, many. Against my better judgement, I strained to hear whatever was to slobber from his quivering gob. "Must... get... deadline... ghekk... ack," then nothing. As his final nicotine wheeze escaped like an indifferent little library fart, his stubby fingers loosened their grip on a blue floppy disc. It would have been a shame to leave this Hallmark moment without a souvenir, so I unbuckled my seatbelt, stepped out of the car onto the gore-spattered pavement, and plucked my treasure. "Final Editorial," the felt pen scrawl told me. A swan song, eh? Sorry, little buddy, this no-doubt self-congratulatory piece of rubbish just died with you. You can't quit, I just fired you. I slid back behind the wheel, and flicked my memento into the back seat with the others. My stomach growled. Four glistening patties, American cheese, and triumphant spurts of special sauce danced in the sesame seed bun of my mind. I gunned the Ranchero, enjoying the engine rumble in my colon, all the way to the drive-thru and into the pages of history. ▲



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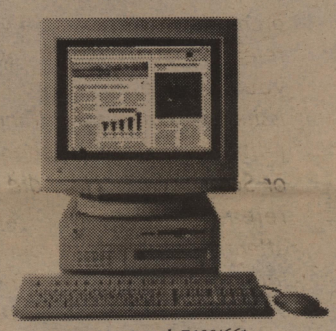
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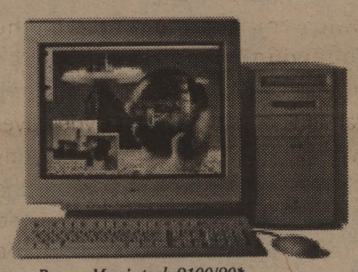
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Authorized Reseller

Life at the 'FUV

by Magnus Thyvold

Eight years and counting. That's how long *Offbeat* has been hitting the streets of Victoria just about every month. We're pretty proud of what we've been able to accomplish over the years. Sure some people gripe, but then everyone who tries to do anything in Victoria ends up the target of abuse.

CFUV will be premiering it's new special needs program, **Open Doors**, this month. The show produced with the assistance of the Victoria Volunteer Bureau will air once a month on Tuesdays at 8pm starting May 24. The program will be produced by persons with special needs and will focus on issues and concerns of people with special needs. For the past year CFUV has been working with the Volunteer Bureau to intergrate persons with special needs into the radio station. This has been a very positive experience for CFUV, both in terms gaining valuable, hard-working volunteers and simply working with special needs people.

On the Victoria Day weekend CFUV's **Musicales Postales de Latino-America** will be broacasting live from the **Cinqo De Mayo** celebrations in Market Square. The two live broadcasts, in both English and Spanish, will feature music, interviews and events from the three day music and cultural festival. Tune in Saturday, May 21 from 2-4pm and Sunday, May 22 from 12:30 -1:30 pm for the fun. ▲

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OFFBEAT welcomes your feedback and comments on articles. Please write letters to the editor c/o CFUV FM 102, P.O. Box 3035 Victoria, BC, V8W 3P3. Please include your full name, address, and contact phone number, as we need to check sources sometimes. OFFBEAT reserves the right to edit letters for length and clarity.

FIGHTS WE WOULD LIKE TO SEE: Marcus Hutchings versus Henry Rollins and a wet chicken.
MUSIC THAT HELPED MAKE THIS A LOT EASIER: Vinaigrettes' *Wing Night*

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OFFBEAT Forum

OFFBEAT:

Could you please explain the following? You claim to be Victoria's "Alternative Music Scene" thingamajigger, so why don't you cover the whole thing? Anybody who reads OFFBEAT and does not know about the music scene here is basically being lied to, due to your negligence or maybe your segregation of the other side (the hardcore side) of Victoria's scene. I am referring to the lack of coverage you give certain bands in town such as Shutdown, Shiner, Breach, Nothing To Lose, and the list goes on. Rarely is there ever a review of any live show with any of these bands on the bill. Maybe this is because no one from OFFBEAT ever goes to these shows, but I know for a fact they do. Also, why aren't releases from these bands reviewed? Case in point, I sent CFUV/*Offbeat* a copy of SLOW TO BURN'S first release of Shiner "Slightly Polished" at least six months ago and have yet to see a review or even a mention of it. I do understand you must get lots of shit up there and can't review everything you get. But why the hell does a local release on a label not get mentioned once in your zine? If you're going to cover Victoria's music scene, how about not going about it half-assed and actually tell your readers what is happening in Victoria.

Thanks for your time,
Dave/Slow To Burn

Dear Dave:

I've heard your arguments from a lot of people around town, and to some extent, you're right. OFFBEAT could be doing a better job of promoting local talent, and as one of the new editors, that's something I want to concentrate on more. But, by the same token, local bands could be doing a better job of promoting themselves . If you send us a release that you want reviewed or if you want to be interviewed for an issue, then call us up! I know it sounds a little cheesy, but a phone call to me or Scott saying "Hey, did you get our release?" will more likely get our attention than having your project lying around in the stacks of new releases. 721-8702.

As for show reviews. What can I say? I'm just as guilty for covering non local events as anyone else around here. All I can say is that the reason that the live reviews are pretty much confined to big bar shows is because a lot of the venues and labels offer free admission to review a gig. That's a BIG incentive, and I know in the long run it sucks for the small, low budget all ages show, but that's the way the "industry" is. But also, when Breach get on stage saying "Offbeat is the weakest fucking newspaper in Victoria", it doesn't exactly give me the urge to cover them, you know? But anyway, some of your points were well taken, and I hope we'll improve in the future.

Keith Powell

I have just one thing to add, and that is that CFUV, and OFFBEAT are volunteer based. If you don't like the way that something is being run, or the lack of coverage something is getting, your input and/or time is just as welcome as anyone else's.

Scott W. Gray ▲

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drowning in the *Death Pool*

by Marcus Hutchings

Somehow my mum had slipped me Thorazine in the morning bran flakes and whisked me off to the circus wearing a pink, frilly dress. The Everly Brothers were exhumed right there in front of me, but they were anemic and insincere. Two women who moonlighted as stormtroopers for the Orthodontist's Illuminati spanked and taunted my already withering ego. A swashbuckling fellow scraped my sinuses with a fire bell. I had to piss really bad, but held it in fear that the bearded lady would bust in, steal my clothes and throw me to the dwarves. One of the faux-Everlys got up, strutting and squawking like a sex-starved rooster. The other kept his back turned and made spooky noises with his guitar. This was my miasmic introduction to Dixie's Death Pool, a band that I doubt Victoria is ready for.

Since slipping quietly into Victoria, they have played several live shows, most notably opening at the Jad Fair show that you should be ashamed to have missed. Recently, they've released the *Kool Whip* tape, and have secured the opening track on the upcoming *Groove Garden* compilation CD.

This strange encounter unfolded in a smoky, low-ceilinged basement suite. I was greeted at the door by Pluto, a vision of Marlboro drag-queen in his straw cowboy hat and red velour night dress. He offered me a sip of his "lemonade", which tasted suspiciously like cactus liquor with a few sad shreds of lemon pulp floating around in it. Yee-haw.

After some technical delays, Pluto, Signe, Todd and I adjourned to a bedroom in order to fill up two cassettes with mostly indecipherable rantings, which I have painstakingly strung together for your reading pleasure...

A Convoluted History of Dixie's Death Pool:

PLUTO: The first concerts we did were at Lake Midnapore, remember that?
SIGNE : *[laughs]*
OFB: *"Where's Lake Midnapore?"*
S: About thirty miles south of Calgary...*[giggles]*
OFB: *"How old were you?"*
S: Grade nine and grade eleven.
TODD: We started off singing behind our parent's couch for relatives.
P: Oh, Todd, let's not recite the fucking *West Coast Entertainment* interview!
OFB: *A heated debate over the merits of said publication ensues. Meanwhile, an ancient tape of brothers Pluto and Todd singing plays in the background. It's quite charming in a dreadful sort of way.*
OFB: *"You did this in front of people?"*
P: We did! We did gigs at the Alberta College of Art, you can get away with anything there.
OFB: *"But weren't you in grade nine?"*
P: We were still performing this then.
S: They actually rehearsed this song. This is the perfected version, suitable for recording, or framing.... We hadn't met yet.
OFB: *"Were your musical careers developing simultaneously?"*
P: Sig did this hit single for the Canadian Lutheran Children's gathering, where they drink the blood of Christ. Todd went to school with her.
OFB: *Signe's Lutheran debut,* Roots and Wings, *pours soothingly from the speakers. A thirteen-year old Signe croons of Christ's glory.*
P: Lush production.
S: Everybody in every Lutheran church knows who I am. Another Victoria artist is on that tape: Louise Rose. This is what I was doing at this point in [Pluto&Todd's] life. I matured also.
T: Then we were in the same band class.
OFB: *"What did you play?"*
T: Clarinet, various other instruments.
P: He played the trumpet, too. Like, picked it up and in two months he was blowing away people who'd been playing for fucking three years.
S: You know how band class creates sort of a bond. Then our teacher forced us to listen to *The Mission* soundtrack with the lights off. Todd and I became obsessed with *The Mission.*
T: We were in the Jean Chretien club before it was cool. The sole purpose was to weave Volkswagens out of straw.
S: We made a comic for the school newspaper called "My Chaotic Liberal."
OFB: *Pluto begins an argument over ownership of this title, which he promptly loses.*
T: *[Cutting in]* We came out west, because we graduated from ACA, and I was working at Husky.
S: Calgary was getting kinda Reformy. So redneck, you couldn't get down the street without getting slagged. And I got kicked out of the Stage Band for dealing drugs to the kids.
We should mention Ken and Melissa.
OFB: *"Who?"*
S: Ken (Droshek) and Melissa (McCabe) are the other members of the band who aren't here tonight.
OFB: *"How'd you meet them?"*
S: In their apartment.
T: OK, we were playing Harpo's on June 15th. We got here on June 5th, heard about the contest on June 1st.
P: We came in third out of four.
T: Tom was our first bass player. Rick played drums.
P: Rebecca was definitely the weirdest thing to happen to this band.
S: I think *you* were..
P: She wore a coat of feathers... I have to draw her now.

The Influence Question....

T: Jad Fair, Sonic Youth...
P: Part of the reason I started smoking, was because Todd was smoking, and now he's quit.
S: I was smoking...
P: What the hell is he doing quitting?
T: What?
P: When is Eugene Chadbourne going to be recognized?
OFB: *"Who's that?"*
T: Are you for real?
OFB: *As far as I can gather, Eugene Chadbourne is a Calgarian legend. His record is decorated with some sort of acid-cowboy mandala, and includes a Burl Ives medley.*
The band all agree on the influence a man named "Shake", who boasts a cigar-shaped piece of hair the size of a Victoria slug on his back.
P: Shake is pure charisma. He owns the "E" chord.
S: He was Rama in the university play.
P: The Hindu community was outraged.
S: It was blasphemy.
P: *[with great bombast]* I totally want to evoke, one day, the feeling that one gets in their heart when they hear the Everly Brothers. Don't the Everly Brothers just totally move you?
OFB: *"They're kinda tragic."*
P: Exactly, like "Ebony Eyes". *[starts laughing hysterically]* The guy just sits there and talks about a plane crash! *[Falls over, giggling uncontrollably.]*
S: Get up.
He does.

Personality Profile....

T: *[attempting to restore order]* Okay...
P: Yeah, you take the lead, Mr. Fuckin'...
T: *[undaunted]* He's personable, and I'm brooding and introspective.
OFB: *"Sorta like Fire and Ice?"*
P: And together we're Platinum Blonde!
S: If he's fire and Todd's ice, then Clint *[the eldest brother]* is steam.
T: We never have fun when we play.
OFB: *"You always look really miserable"*
T: Oh yeah.
P: He's having the time of his life! What would you *rather* be doing?
T: It's not that I don't have any fun, it's just that I like to concentrate.... I'm not really interested in putting on a show.
P: Have you seen my bathing suit?
S: Wear it! Wear it!
OFB: *Pluto rummages briefly in the closet. Beaming proudly, like a toddler who's navigated his first successful potty, he produces a stunning green-sequined woman's bathing suit. What a floozy.*

Plans for the future...?

P: We're working on being better musicians. I'm learning the "A" chord now.

Dixie's Death Pool will play at Zanzibar Cafe on Friday, May 27. Miss at your own inconvenience. ▲

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On the Toilet

with Keith Powell

In an age of excessive media manipulation by corporations with too many hands in too many pies, and where even some less than liberal journalists are getting uncomfortable with the compromises being made by editors pre-occupied with the bottom line, independent publishing has become a more accepted alternative to the large outlets, so much so that some major publishing firms have tried to tap into that market by publishing "alternative" style weeklies in some cities in the States. So it's in this context that the exploding zine scene comes as a breath of fresh air. This column will attempt to give ink to some lesser known publications, and hopefully give them some well deserved notice. Coming from the point of view of someone who's been actively involved in zine publishing for a lot of years, I can attest to how much work and love goes into the making of each issue. So let's begin...

Flaming Poutine (C.P.463, Plac du Parc, Montreal PQ, H2W-2N9) is from Montreal and reflects the city's "cultural diversity" quite well. Some of the contributors have their own projects, such as Dave Velcro from Velcro Soul and Dominec Castelli who is from, I believe, The Asexuals. If he's not tan boy is my face red! Has interviews with Bite, Slaves On Dope, Bliss, american Devices and loads of other shit. Really cool and well worth a poke...

Flour Power ($3 to PO Box 78068, RPO Grandview, 2606 Commercial Dr., Vancouver B.C., V5N-5W1) is a full on anarchist zine with a lot of the usual topics found in this sort of thing: Environmentalism, Veganism, a few stabs at the Reform Party, and Canada's silence on Third World issues such as East Timor. The only real complaint I have is that there's way too many cut outs from the newspaper and not enough editor or contributor generated material, which is too bad because Rejoice, the editor, is a good writer with a lot to say. Record, Tape, and zine reviews round out this issue. This issue came out in October, so hopefully she has a new one on the horizon...

Gee-zuz ($2 to 297-810 W. Broadway, Vancouver, B.C. V5Z-4C9)) has quickly made a name for itself in the past year. Formerly a monthly, lack of resources (ie. moo-lah) has necessitated the switch to a bi-monthly. The first issue in this capacity is the "Love, Hate, and Sex" issue in honor of Valentine's Day. The interviews in *Gee-zuz* are usually the low point in an issue, the one's in this issue with Chokebore and Pete Shelley of the Buzzcocks. The Chokebore interview failed because they didn't know jack about the band, and Pete Shelley seemed to be more interested in watching television than doing an interview. The essays written by the regular writers about the above topics are extremely well written, thought provoking, and sometimes moving. As you probably figured out, this is my favorite fanzine. They should have a new one any day now, the next one based around "Religion." Check it out...

Emit ($2 to PO Box 2499, Vancouver, B.C., V6B-3W7) is put out by this guy named Mike who lived in Ottawa around the same time as me. Once, while conversing at a house party, he predicted the breakthrough of punk into the mainstream a full year before it happened. That's what I call insight. The zine is a reflection of his and his friend's intelligent and sometimes off kilter sense of humor. The article on body modification is priceless satire, and the other pieces (stuff on the threat of the gagging of the media, a right on bashing of that fuckin' STUPID "punk" record Guns n' Roses put out, and a couple of columns about dumb stuff in the news, and various controversies in their little center of the world) rule, and the interviews with cub, The Lemonheads, Pluto, and Hardship Post are interesting, but not all that informative. But the interview with Courtney Love...I'll try to be nice considering her recent bereavement. They decided to forgo the question part of the interview and just let her go on, monologue style, about various things. According to Miss Courtney, Riot Grrrl was invented by a reporter for *Melody Maker* named Everett True, and Kurt, (the dead one) coined the spelling of "grrrl". Read it for yourself to get all the poop...

What can I say about **Ralph** (A stamp to Box 505-1288 Broughton St., Vancouver B.C., V6G-2B5)? "Coffee, Jazz, and Poetry" = pretentious arty shit. But since it's free if you find wherever he drops it off, or the price of a lousy stamp, you can't complain...

It's great that the local Riot Grrrl chapter put out a fanzine. While the title, **Riot Grrrl Victoria**, ($1 to 3478 Bethune Ave, Victoria, B.C., V8X-1W2) isn't the exactly the epitome of creative, you can't mistake who's behind it. But the person who put it together warns that it's only the work of two people, so it might not be representative of the local Riot Grrrls as a collective. Fair enough. Personally, I don't understand the slags the movement has taken in the past couple of years because most Riot Grrrl pamphlets, zines etc., I read don't contain the man hating, penis chopping diatribes that seem to characterize that the press always seems to characterise them as. This zine reflects the anger of the movement, and the story about the editor's experience in THIS city was a real eye opener. I don't agree with everything I read, and some stuff was factually incorrect, but it's a good start; I'm looking forward to seeing how this develops...

Satiety Center ($1 to PO Box 8552, Victoria, B.C., V8W-3S2) focuses mainly on the local scene. The bulk of the content is show reviews, some of which were reviewed by the guy who organised it. Hmmm...there's also an interview with Pressure Cooker, and some stuff on last summer's Infest thing in Alberta. The future issues, if I understand right, will be inserted into the releases of their counterpart label, Stinkin' Agnes. A real boost for the local scene...and there's a new issue of **Chaos Comix** (50 cents at the local comic shops - I can't find the address in the zine - am I blind?) out. By now, you should have an idea of what this is all about: sketchy material poking fun at all your politically correct sacred cows. This may be the last local issue as rumor has it that Randy Chaos is moving to Ottawa later this year. Have fun, sucker...and lastly, my zine, **Silent**, has had a new issue available for a while. I can't really say anything about it soooo here's Moe Hawk: I don't know what happened, really. I woke up with my head spinning and a 22 page document containing subversive commentary. I'm so impressed I'm practically non-plussed; *Silent*... Wow! **Silent** consists of band interviews, opinions and information. Articles like "The Gag Order On the Teale Trial" were stupendous. It re-affirmed my disgust with mainstream media, but at the same time made me want to be more informed, and 'zines such as **Silent** are a fine source of information, which if not un-biased, is at least openly opinionated. I for one will be writing in to counter the arguments against straight-edges, even though the criticisms are true. I'm truly overjoyed to find a serious fanzine that can hold may attention over a two page interview. **Silent**: it's nothing to spit at....Uh, yeah. Thanks Moe. I see you got the envelope I left in your mailbox. I would just like to mention that the address in the zine will be outdated by the time this issue of *Offbeat* "hits the streets" so if you want to get a hold of the zine, go down to Funhouse (which, by the way, carries all the zines I've reviewed) or send two bucks address to "Keith" c/o *Offbeat* and I'll get it because I don't have a new place to live or a PO Box.

At any rate, send a copy of your project to *Offbeat* c/o CFUV, PO Box 3035, Victoria B.C., V8W-3P3 for review. See ya next time! ▲

7 AND 7 IS...

By Magnus Thyvold

Vinyl isn't dead yet and 7-inchers in all colours are arriving at CFUV by the near truckload. So to keep up with the flood this new monthly column will highlight some of the discs that come our way.

A parcel of discs recently arrived from Pennsylvania's Get Hip Records (PO Box 666, Canonsburg, PA 15317 USA) Get Hip specializes in garage punk sounds with a roster of bands from both North America and Europe. **The Cynics** (*I Live Alone*) have been with GH for a handful of albums and weigh in this time with their patented full-bore fuzz heavy attack on "I Live Alone". "Hand in Hand" on the b-side shows their other side with clear ringing guitars and a 60's pop feel. **The Dummies** (*I'm Gone*), also from PA, offer up a Mersey-Beat-meets-the-Sonics.wall of lo-fi noise and megaphone vocals on "I'm Gone", a you-ain't-been-treatin'me-right,-baby song,. and "Let's Have A Party". **'68 Comeback**'s name almost certainly refers to Elvis's 1968 comeback special. Elvis would certainly feel comfortable these two familiar tunes. Not that they sound much like Elvis would sing them. "Flip Flop and Fly" and "He's My Everything", a classic country gospel number are given the self-described "tear'em up rock and roll style" treatment. What that means is a raw primitive sound makes you think of a boozy, smokey speakeasy on the dark side of Texas. While these discs display enough personality to capture and hold your attention, **The Squares** *Get Hip?!!* from France is a little too paint by numbers to hold my interest.

Bite and **Ford** are two all female bands that are part of the trend that goes way beyond just Riot Grrls with women showing up regularly and in growing numbers in all the formerly male bastions of alternative rock I suppose I am being being unfair by lumping them together just 'cos of their gender but it does make sense musically as well. Bite's *Canker* (Derivative Records, PO Box 42031, Montreal, Que. H2W 2T3) is the stronger of the two. Although held back by sometimes weak vocals.,side-a's "Dandelion" is groovy bass driven pop with sudden squalls of guitar noise. The b-side is punk pop with, as special bonus (and a very cool move), a mucky, muddy, but exciting cover of the Subhumans' "Slave to My Dick". San Francisco's Ford (*Vicodin b/w Primary Filtration* - Sympathy for the Record Industry)offers up a rough edged big rock sound but the songs lack hooks. However, "Primary Filtration" has a an edgy, nervous rhythm that really gets under the skin after a few listens.

Captain Howdy (*The Best Song Ever Written b/w Dino's Head* - Shimmy-Disc, JAF Box1187, NY, NY 10116, USA) is Penn Jillette from Penn and Teller and a guitarist named Kramer who's not from Seinfeld. "Best Song" is a musical rant on commercial radio pap. Dino's Head is funnier and more interesting. It is essentially a spoken word piece that builds very effectively on a rhythm of comedic riffs as Penn tells the story of the too hip for Vegas P&T's first gig in Las Vegas. After several listens to **Resin Scraper**'s *Rally 'Round the Fun With...* (Birdman Sound, 593 Bank St., Ottawa, Ont. K1S 3T4) couldn't get past the conclusion that this was pretty ordinary punk rock. Good, but nothing special.

Vanilla Trainwreck (*Kiss Me b/w Electric Guitar* - Mammoth Records, Carr Mill, 2nd Floor, Carrboro, NC 27510, USA) produces lively 90's pop on this limited edition white vinyl disc (ours is #109 of 1000). Guitar pop with a wee dance flavour.

Landslide has a funny (that's funny-odd) little record here with We're in the Same Boat Now (Private World Entertainment, PO Box 1165, Station B, London, Ont N5W 5K2). The title track is written by Bob Rae, as in Premier Bob Rae, and is a happy little folk ditty about universal harmony and tolerance. Landslide give the rock treatment here, which I guess makes it folk-rock. In their liner notes the band make a point of they political differences with most unpopular man in Ontario. They: rugged individualist libertarians, he: socialist interventionist. Just to emphasize their deep political understanding and commitment they've included the "Munster's Theme" on the b-side. ▲

FM 102 CFUV CABLE FM 104.3

DIAL TA

monday

6am ROCK: *Monday Sickness* For those of you who don't feel well rested after the weekend we offer you...Monday Sickness. With patience and copious amounts of coffee, is guaranteed to get you up. With your hosts Ben and Andre.

8 am FOLK: with Randy and Yvette.

10 am CLASSICAL: with host Deryk Barker

May 2: :Schubert: Piano Quintet in A. D.667 "The Trout" Bruckner: Symphony No.6 in A minor

May 9: Schubert: String Quartet in B Flat. D.112 Bruckner: Symphony No.7 in E major

May 16: Schubert: Fantasis in F minor. D.940 for two pianos. Bruckner: Symphony No. 8 in C minor

May 23: Schubert: String Quartet in D minor. D.810. "Death and the Maiden" Bruckner: Symphony No.9 in D minor

Noon CFUV MAGAZINE: News Weather Sports

12:15 pm PUBLIC AFFAIRS: *Undercurrents* with host Dean Mollon brings you issues swept away from mainstream culture.

1 pm GAY/LESBIAN: *This Way Out.* (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

1:30 pm PUBLIC AFFAIRS: *Into the Streets!* In these times of legal bullets fired by corporate machine-guns we can only take power and go into the streets!

2 pm NEW MUSIC: DJ Jose will hit you in the face with the coolest new music around! From RAP to ROCK, you'll hear it all.

3 pm ROCK: With Kristeen and Erica. Alternates.

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. This 3 hour program will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane.

8 pm CENTRAL AMERICAN: *Centro America Al Dia.* (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

May 14: Native soundscape - Music and words of First Nations women.

11 pm ROCK: *The Strange Case of Druggy Dougy and Mr. Drugless Douglas.* The many personalities of Doug strive to entertain you, or at least himself. Prepare for a Doug overdose. Alternates with *The War Measures Act.* Garth Chunder spins the punk rawk tunes to smash the state to. Crusty punk with the 80's cheese-metal-song-o-the-week and, as always, Devo

1 am LATE NIGHT: *Peeing in the Bathtub.* Don't worry, bed-wetting is not a sign of unconscious turmoil, it's only the music you listen to. (Rubber sheets are still on sale at the cafeteria.) Alternates with *Two Dougs.*

3 am GUMBO: *The Emergency MNRV Broadcasting System* Yes! Yes! Yes! Join hosts PK and Rory Tate for an evening of song and dance...An evening of fine dining...At least we will always have Mr. Cohen.

tuesday

6 am ROCK: Come sing with Don Olive and friends.

8 am FOLK: *Ode to Ani.* We remember folk's political roots and foot-stompin' drive. The revolution is just a folk show away!

10 am CLASSICAL: *Just Say Nono.* Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: *VIPIRG Media Watch.* Live from the Bureau of Public Secrets! Censored News and other official lies with interviews and updates on what the hell is going on right now.

1 pm FOLK: *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, flamenco, Greek, Corsican & more. Tune in to the music of passion!

2 pm PUBLIC AFFAIRS: *The Earth Chronicles* A multi-part series of narrationless documentaries about the Earth and the Canadian environment. Listen as activists talk about important features of their part of Canada and How they work to protect it.

3 pm ROCK: *Don't Call Me Stupid Show.* Follow along for the latest mishaps & semi-dramatic tragedies of Rita's life, and hear Paulo's incessant babbling. Alternates with Jess Howard.

5 pm JAZZ: *Caravan* with Ron Rounds. 90 minutes of Jazz and the influence of jazz in other musics.

6:30 pm JAZZ: *Jumpin' in Jazz.* With host Noel Greenwood, presenting a survey of the early era of jazz.

8 pm YOUTH: *Swivel Chair-Prime Time Public Affairs.* CFUV's noon hour magazine goes prime-time.

May 24: Open Doors, CFUV's special needs program debuts.

8:30 pm GAY/LESBIAN: *Out on the Waves.* Locally produced gay and lesbian programming that features an eclectic mix of news, issues and music.

9 pm 20th CENTURY COMPOSITION: *Infrequency* Host Donald Lebland features an eclectic mix of composers and improvisers who stretch the boundries of 20th century "serious" music.

10:30 pm ROCK: *Punk and a Healthy Mind.* Laughing Ohmu and Polevaulter ask: "Why didn't people get more upset when Theodore 'Dr. Suess' Giesel passed on? He was more of an influence on Generation X..." Alternates with *Rock With Steve.*

12:30 am LATE NIGHT: *Freak Show.* It sucks and so does Anus! But hey, what can you do? Alternates with *The Lowriders Hour-* we're loud, obnoxious, and extremely vile-you'll love us.

3 am GUMBO:

wednesday

6 am ROCK: *The "I'm Not Your Maid" Show.* Be a loser- get up with me.

8 am FOLK: Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

10 am CLASSICAL: With host Andrea Schwam.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: With hosts Jana G. and Mark Thompson.

1 pm DISCUSSION: *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch. See ad this page about acquiring tapes and transcripts.

May 6: Philip Agee: *The Re-emergengce of Fascism in Europe.*

May 13: Adolfo Aguilar: *Mexico After NAFTA & Chiapas.*

2 pm PUBLIC AFFAIRS: *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

2:30 pm EVENTS: *Only in Victoria.* The Good, The Bad, and The Ugly, Locally. Alternates with *CFUV Presents*, profiling upcoming events presented by CFUV.

3 pm ROCK: *Your Brain on Radio.* Interviews, reviews and requests. Phone Jenny @ 721-8700.

5 pm JAZZ: *Straight No Chaser.* If you like bop, hard bop, ageing baby boomers, pontification, or why the CD player will never succeed, then tune in and listen. Nabil Fawzi and Luigi Fucotti take it away on alternate Wednesdays.

8 pm RHYTHM & BLUES: *Let the Good Times Roll.* A survey of classic blues & rhythm, and lots of new releases.

May 4: Tyrone Davis, Joseph Spence

May 11: Sequel CD Feature, Kansas Joe Moody

May 18: Big Joe Turner, Little Son Joe

May 25: The Specialty Records Story

10:30 pm ROCK: *I Got a Big Blue Moon On My Forehead and I Like It!*

12:30 am LATE NIGHT: *Knowledge Show Or Noknowledge Show.* Listen and learn or the more plausible listen and forget all facts.

3 am GUMBO: With host Psyche

thursday

6 am ROCK:

8 am FOLK: *Folkin' Around with Keith Malcolm* features 2 special segments for the kids called *Malcolm To My Neighborhood.* Live performances from local artists will be featured in the next few months.

10 am CLASSICAL: with host Stephen Ellis.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: John Shafer calls his show *Bad News.* Tune in and find out why.

1 pm SPORTS: *Sports in the Spotlight.* CFUV's veteran sports director, West Munday, presents a show interesting to more than just the sports junkie crowd. Listen and give it a try; you won't be bored

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour.* Eric Leblanc presents one hour of the best of *Let The Good Times Roll*-mostly repeats.

May 5: Wonderful/John Lee Hooker

May 12: Sam and Dave/Elmore James

May 19: Leadbelly/Joseph Spence

May 26: Booker T.&M.G.'s/Professor Longhair

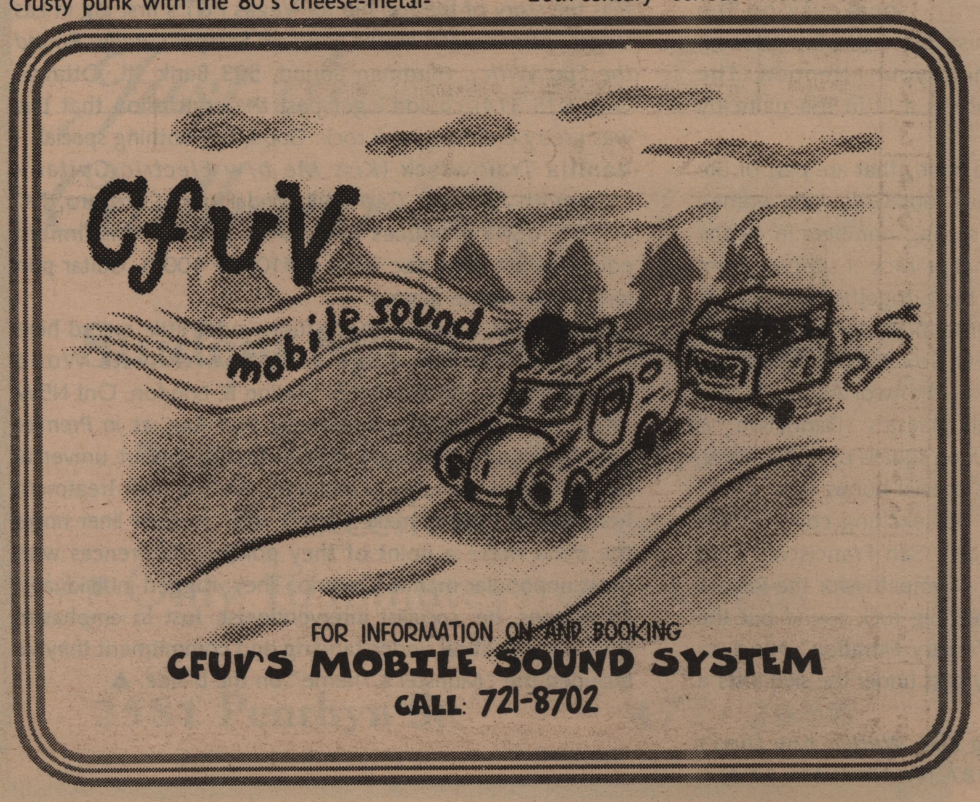
June 2: Clifton Chenier/Five Keys

3 pm ROCK: *Pop-O-Pie Planet.* Come experience the moronic lyrics and simple rhythms that are the essence of the best Rock 'n Roll

5 pm JAZZ: *Jive at Five.* Arnold Van Klaveren kicks off the night with two hours of straight ahead jazz. Jim Fliczuk takes over at 7pm with *Sound Excursions* with a mix of jazz from rag time to no time. Alternates with *Something Else* with Tom Adams presenting three hours of hard, new and free bop.

8 pm ELECTRONIC: *Earmeals.* Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero

10:30 pm ROCK: *The Best Pringle Pageant*



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RE QUESTS

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We've Ever Had alternates with *Into the Snake Pit*. Think of us as Regis and Kathie-Lee go to hell, accompanied by a heavy soundtrack where we talk pleasantries, perogies and power chords.

12:30 am LATE NIGHT. Join host Chris Johns for the only show that is guaranteed all nude all the time. It's two and a half hours of music, mimes, and mayhem. Alternates with *The Anti-Grunge Show* which is especially poignant in the wake of Kurt Cobain's recent mind blowing experience.

3 am GUMBO:

friday

6 pm ROCK: *Spot the Loony* Join Mike and Matt for early morning confusion and angst as they festoon the airwaves with more in-jokes then you can safely deal with without the advice of a trained professional

8 am FOLK: *Acoustic Creek* with Tracy Summers. You'll hear everything and anything, from Celtic to African with the occasional lively local musician. Alternates with Amanda Hefflefinger.

10 am CLASSICAL: *Amadeus...and More.* In a world dominated by grunge and techno, escape with Linda's classical hour(s), because Wolfgang is way cooler than Kurt anyday.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: Features and interviews from around the world.

1 pm ARTS MAGAZINE: *Artlet.* The Victoria arts scene. Interviews with Victoria artists, reviews of opening and theater and more.

1:30 pm LITERARY: *Random Frequency.* Poetry, prose, drama or whatever we decide to create.

2:00 pm PUBLIC AFFAIRS: *World of Aboriginal Radio.* The sounds of freedom for those who have been silenced.

3 pm ROCK: Join the Crustmaster Murray A. The music is hard, fast and sweet, with just a twist of lemon. Put down that bowl of goo - follow the breadcrumb trail into the forest... the Carnival of Crust is waiting for you. Alternates with Myklos.

5 pm JAZZ: *Pushing the Envelope.* Host Ian Cochran concentrates on avant-garde and contemporary sounds. Guaranteed 98.6% bop free! Alternates with *Eclectic Jazz Show*. From acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm Rock: *Anything But Dead Air.* Chuck's crazed. Destruction Family's demented. Tune in turn on, turn up. Virtual reality of the third kind. Alternates with *Chuck Wagon*.

9:00 pm ROCK/WORLDBEAT: *Disciples of Dr. Demento.* Our listeners wouldn't even notice if we changed our dialtales. They wouldn't even notice if we stroked a red-hot soldering iron across their bellies. YEE YEA. Alternates with *Eclectic Roots*. Reggae, world beat, African, and more. Airs May 6 & 20.

10:30 pm ROCK: *Winnie Wincent Invasion*. Twice a month, your hostess with the mostess, Maxine "Someone Left the Cake Out In the Rain" Smolkin asks the musical question: Would you like some cheese with that high pitched whine? Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

12:30 am LATE NIGHT: *Mixed Metaphor*, every other Friday, 12:30 – 6 am, with George Hodge; 30+ minute sets (intro, guitar, trippy, rock, country folk, international, bluesy, jazz) individually warped for you. Alternates with *Outpost III*. Zerth and Dr. Sailboat bring you the best/worst of ambient industrial polka fusion, power lounge, honkey-hop and techno blue-grass hardcore. Preferred by 9 out of 10 insomniacs.

3 am GUMBO: *A Faint Tinge of Brain* with Lisadistic "No, this is not a metal show. I chew on woo, play with other people's pens and go poddy. Alternates with more *Mixed Metaphor*.

saturday

6 am ROCK: with Ryan.

8 am FOLK/ROCK: *Radio Arcadia.* Arcadia: a pastoral ideal. radio: a box with a bunch of sounds emanating from tiny critters. hosted by k2 anon. and randall steam skiff. music to graze by.

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews, and poems in Finnish.

11 am IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

12 am FRANCAIS: *Les Melomanes.* Host Patrick will make you listen to all aspects of French music (rap, rock alternative, hardcore, Quebecois, jazz) when you listen to Les Melomanes.

1 pm DUTCH: *Holland Calling.* Host Jack Brouwer of Radio Netherlands International presents a program in Dutch and English for the Dutch community.

2 pm PLAYLIST: *Playlist Salad.* Only the finest musical ingredients get mixed by the rotating hosts.

4 pm ARTIST PROFILE: *Labelled and Shelved* brings you a variety of thematic specials.

May 7: Lance and Yvette bring you a spotlight on producers Hal Wilner and Kip Hanrahan. Musicians to include Astor Piazolla, Marianne Faithful, John Zorn, Elvis Costello, and others plus the text of Ishmeal Reed.

May 14: *Dumela Africa!* Music of Mozambique

May 21: *Rossettes and Raspberries* with Martin Monkman and Deryk Barker. Reviews and comment on the newest classical releases.

May 28: *Native Voice* with Bird. Native music, issues and hard hitting politics.

6 pm REGGAE: *Alive and Dread.* Victoria's only source for the roots rocking sounds of Reggae and African music. With hosts Rankin' Rob, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.*The latest and greatest in dance

10 pm RAP: *Spittin' Rhymes.* Host M.C. degree keeps your radio bumpin' to the thumpin' sounds around.

12 am GARAGE: *Garage Grooves:* Whoa daddy-o! Every week, Alex the Wailer filing in for Amazing Larry brings you brand new 60's punk from around the world as well as a variety of "old" garage stompers.

1 am LATE NIGHT: *Anarchist Cafe.* What's to be done? Listen to the *Anarchist Cafe* for seditious fun with John-Henry and Amanda as we subvert the dominant paradigm and move ourselves towards revolution of the mind and body.

3 am GUMBO: *LoungeWorld.* In our ongoing attempts to stimulate pineal glands everywhere, we're going weekly. That's right. Now YOU can experience the tripped out electronic madness EVERY SATURDAY NIGHT! Rotating.

sunday

6 am ECLECTIC: *Progress is Measured By How Much We Lose.* A musical metaphor for a dying planet-intellectual approach, spontaneous format, explosive Edge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am JAPANESE: Asako and Noayo invite you to tune in to the sound of contemporary Japan. (And to their famous "One-point Japanese lesson!")

10 am POLISH: Grzegorz Gawronski, Ursula Zelinski and Ewa Caputa present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System.* Music and news with Don Sforza and Giovanna Greco.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America.* Hosts Miguel Alvarenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 pm JAZZ: *Guitar Jazz.* Host Joe Scarfone looks at the world of jazz guitar. Also, catch Joe's Garage featuring local players.

3 pm WOMEN'S ISSUES: *Women on Air.* Feminist voices speaking out. Music, news and interviews from the week past, our air time turns up the volume on different women's noisy silences. Call CFUV 721-8702 with your messages or events.

4 pm PUBLIC AFFAIRS: *From the Blackside.* A program of easy R&B, with interviews and guests from the Black Side, with your host, Jonathan Johnson.

5 pm AUDIOSOUNDSCAPE: *?Frame?* Frame.

6 pm JAZZ: *In the Mood.* A program of jazz in the broadest sense of the word with your host BJ, a dedicated fan of the genre (you're absolutely right if you guessed the initials stand for Beatnik and Java).

8 pm JAZZ: *Peter Lovric's Jazz Concert.* Put your dancing shoes on with the King of ballroom jazz.

10 pm ROCK/FOLK/ECLECTIC: *Fish Show.* Facing a future too far-fetched to be feasible with upendedop-eyed cocktimism, the *Fish Show* faces front face first on the floor. Hoopla! Oink! Oink! Join the Rielistes.

3 am GUMBO: Untamed music from the wild kingdom. ▲

Q. How effective is an ad in Offbeat?

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PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun

6–5: ROCK

8–5: FOLK

10–2: CLASSICAL

12–2: PUBLIC AFFAIRS

1: GAY & LESBIAN ACTIVISM; MEDITERRANEAN; DISCUSSION; SPORTS; ARTS MAGAZINE; LITERARY

2: NEW ALBUM REVIEW; PUBLIC AFFAIRS; PUBLIC AFFAIRS; EVENTS; BLUES & GOSPEL; PUBLIC AFFAIRS

3–5: ROCK

5–7: JAZZ

8: CENTRAL AMERICAN; PUBLIC AFFAIRS; GAY / LESBIAN; RHYTHM AND BLUES; ELECTRONIC & EXPERIMENTAL; VARIETY

9–10: WOMEN IN MUSIC; 20TH CENTURY COMPOSITION; ROCK

11–12: ROCK; ROCK

1–2: LATE NIGHT

3–5: GUMBO

FINNISH; IRISH; FRENCH; DUTCH; PLAYLIST; ARTIST PROFILE; REGGAE; DANCE; RAP; LATE NIGHT

ROCK; JAPANESE; POLISH; ITALIAN; LATIN AMERICAN; JAZZ; WOMEN'S ISSUES; MAGAZINE; SOUNDSCAPE; JAZZ; JAZZ; FOLK/ ROCK/ ECLECTIC; LATE NIGHT

SPECIALTY & MULTILINGUAL PROGRAMS

ACTIVISM: Into the Streets! Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **MON. 1:30 - 2 pm**

ARTIST PROFILES: Labelled and Shelved. In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. **SAT. 4 - 6 pm**

ARTS: Artlet is a four part look at the arts both locally and globally. **FRI. 1 - 1:30 pm**

BLUES & GOSPEL: Rollin' 'n' Tumblin' Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2 - 3 pm**

DANCE: Perpetual Motion. High energy rhythms don't necessarily mean the latest dance hit. **SAT. 9 - 10 pm**

DISCUSSION: Alternate Views. (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. **WED. 1 - 2 pm**

ELECTRONIC: Earmeals. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8 - 10:30 pm**

ENVIRONMENTAL: The Earth Chronicles. A nationally syndicated series about our Earth, the Canadian environment, and how you can learn to protect it. **TUES. 2-3pm**

EVENTS: Only in Victoria / CFUV Presents. Local music or whoever comes to visit our town. **WED. 2:30 – 3 pm**

FOLK: Mediterranean Music. A survey of Greek, Arabic, gypsy, French, Italian, & Spanish folk music, in French, **TUES. 1-2 pm**

GARAGE: Garage Grooves. A show dedicated to the 60's garage punk sound. It's groovy...dig it! **SAT. 12 pm - 1 am**

GAY/LESBIAN: Out on the Waves. Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community – with humour. **TUES. 8:30 - 9 pm**

GAY/LESBIAN: This Way Out (syndicated). This news magazine from San Francisco focuses on lesbian and gay issues. **MON. 1 - 1:30 pm**

LITERARY: Random Frequency. Poetry, prose, and drama, brought to you by UVic creative writing students. **FRI. 1:30 - 2 pm**

MAGAZINE: From the Blackside. Program of easy R&B, interviews and guests. **SUN. 4 - 5 pm**

MOVIE REVIEWS: Flickering Cinecisms. CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

NEW MUSIC: New Album Review. New stuff. This and that. From here and there. Every week. No kidding! **MON. 2 - 3 pm**

NEWS: If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobates, and accurate Environment Canada weather, this is your cup of tea. **WEEKDAYS noon - 12:15 pm**

PLAYLIST: Playlist Salad. A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. **SAT. 2 - 4 pm**

PUBLIC AFFAIRS: Magazine Show. A variety of hosts bring you in-depth coverage of local and international issues, **SAT. 2 - 4 pm**

PUBLIC AFFAIRS: Swivel Chair. Underground debate, alternative views and live interview. **TUES. 9 - 9:30 pm**

RAP: Spittin' Rhymes. A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 - midnight**

REGGAE: Alive & Dread. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every **SAT. 6 - 9 pm**

RHYTHM & BLUES: Let the Good Times Roll. "The world's greatest D.J." (*Monday, Times Colonist*), Eric LeBlanc, surveys Black R&B n' gospel. **WED. 8 - 10:30 pm**

SOUNDSCAPE: ?Frame? A show for Peter. **SUN. 5 – 6 pm**

SPORTS: Sports in the Stoplight. A look at amateur and professional sports. **THURS. 1 - 2 pm**

20TH CENTURY COMPOSERS: Infrequency. An eclectic survey of personalities and styles in 20th century composition. **TUES. 9 - 10:30 pm**

WOMEN IN MUSIC: Beating Time. Surprise, surprise. There are women in the music industry too. Explore **MON. 9 - 11 pm**

WOMEN'S ISSUES: Women on Air. Public affairs concerning women. **SUN. 3 - 4 pm**

YOUTH: S.A.Y. W.H.A.T. *(Socially Aware Youth With Healthy Attitudes Today)*. Join Victoria's youth as they hit the airwaves. Local, national and international issues get the shakedown on this program produced and engineered by youth for youth (and the unsuspecting adult). **TUES. 8 - 8:30 pm**

CENTRAL AMERICAN: Centro America Al Dia. A bilingual show filled with local and international features on the news, politics and culture of Central America. **MON. 8 - 9 pm**

DUTCH Holland Calling. From Radio Netherlands. In Dutch and English, **SAT. 1-2 pm**

FINNISH: Soitellaan. Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia.News in Finnish language. Interviews, poems etc. in Finnish language. **SAT. 10 - 11 am**

FRENCH: Les Melomanes. Yves presents different facets of French culture. **SAT. 11 am - 1 pm**

ITALIAN: Italian Broadcasting System. Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. **SUN. 11 am - 12:30 pm**

JAPANESE: The sound of contemporary Japan. **SAT. 9 - 10 am**

LATIN-AMERICAN: Postales Musicales de Latino America. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. **SUN. 12:30 - 1:30 pm**

POLISH: Ursula Zelinski presents an hour of news and music from Poland. **SUN. 10 - 11 am** ▲

Lounge World

ambience with an attitude

Artist	Title	Label
Biosphere	Patashnik	Apollo
Banco de Gaia	Maya	Beyond
Liquid Air	Nephology	Blue
Locust	Weathered Well	Apollo
Robert Leiner	Visions of the Past	Apollo
LSDeizel	SkunkFunk ep.	?
From Within	ep.	8
Reload	A Collection of Short Stories	Infonet
Various	Definitive Ambient Collection 2	Rising High
Meditation vs. Slumber	ep.	Apollo

This playlist brought to you via Lounge World, experienced weekly at 3am on Saturday nights (or Sunday morning if you want to get techno-cal). Also, check out Escape Velocity on alternating Fridays at 10:30-12:30, for Intelligent Dance Muzik of a more rapid nature.

CFUV Jazz Playlist

ARTIST	TITLE	LABEL
Bernie Senesky	*Wheel Within A Wheel*	Timeless
Time Warp	*There And Back*	Cornerstone
Barry Elmes	*East - West*	Cornerstone
J.J Johnson	*Let's Hang Out*	
Robin Shier	*Suburban Groove*	Unity
Bobby Watson	*Gumbo*	Evidence
George Essihos	*Live At Hermann's*	Virga
Mike Musillami	*Glass Art*	Evidence
John Sharp	*Better Than Dreams*	Reference
Tana Reid	*Blue Motion*	Evidence
Andy Laverne	*Double Standard*	Triloka
Herbie Spanier	*Anthology 1962-93*	Justin Time
Barbara Blair	*Jazz Affair*	
Joey Goldstein	*Strange Little Tune*	Goldstein Productions

ROCK PLAYLIST

ROCK block-programming can be heard three times a day Monday - Friday, on CFUV FM 102

LW	TW	CAN	Artist	Title	Label
1.	__	*	Fracas	*Grissly Lobby Display*	Incentive
2.	1	*	cub	*Betti-Cola*	Mint
3.	26		Velvet Cactus Society	*26 Songs*	Shimmy Disc
4.	25	*	Minstrels On Speed	*Minstrels On Speed*	Raging Postman
5.	__	*	Gotham City VII	*Demo*	Independent
6.	__	*	Ripcordz	*Canadian as Fuck*	En Guarde
7.	12		Crunt	*Crunt*	Trance
8.	__	*	Nine Inch Nails	*Downward Spiral*	Warner
9.	__	*	Forgotten Rebels	*Criminal Zero*	Magnetic Air
10.	__	*	Pressure Cooker	*Alaska 7"*	Stinkin' Agnes
11.	48	*	Pigment Vehicle	*Perfect Cop Mustache*	Incentive
12.	__		Rollins Band	*Weight*	BMG
13.	16	*	Chixdiggit	*Humped*	Independent
14.	6		Frightwig	*Wild Women Never Die*	Southern
15.	__		Shonen Knife	*Rock Animals*	Virgin
16.	11		Mickey Christ	*Dead*	Independent
17.	__	*	Morganfields	*Thrash Waltz*	MCA
18.	31		Star Pimp	*Seraphim*	BMI
19.	__		Citizen Fish	*Flinch*	Bluurg
20.	__	*	Smugglers	*Party Party Party Pooped 7"*	Mint
21.	__	*	Bite	*Canker 7"*	Derivative
22.	__	*	Random Killing	*Thoughts of Aggression*	Raw Energy
23.	__		Superchunk	*Foolish*	Merge
24.	23	*	Martensville	*Universal Daycare*	Vinyl Communications
25.	__		Therapy?	*Knives EP*	A&M
26.	__		Various	*Reality Bites Soundtrack*	BMG
27.	__		Flop	*Whenever You're Ready*	Sony
28.	30	*	Papillomas	*Parka*	Independent
29.	24		ALL	*Guilty*	Cruz
30.	__		The Jam	*Live Jam*	Polydor
31.	__		Hole	*Live Through This*	Geffen
32.	34		New Bomb Turks	*Drunk On Cock*	Engine
33.	__		Gwar	*This Toilet Earth*	Metal Blade
34.	__	*	Lowest of the Low	*Hallucigenia*	A&M
35.	__		Morissey	*Vaux Hall and I*	Sire
36.	3	*	Mexican Power Authority	*Strand From Endville*	Scratch
37.	37		Lawnmower Deth	*Kids In America*	Earache
38.	__	*	Mushroom Trail	*My Medicine*	Polygram
39.	__	*	The Evaporators	*I'm Going To France*	Narduar
40.	15		Smut	*Blood, Smut and Tears*	Spanish Fly
41.	__		Jawbox	*For Your Own Special Sweetheart*	Atlantic
42.	__		Captain Howdy	*Best Song Ever Written 7"*	Shimmy Disc
43.	24		Bestkissersintheworld	*Been There*	MCA
44.	__		Proclaimers	*Hit The Highway*	Chrysalis
45.	__		Whethermen Groove Tube	*Whethermen Groove Tube*	Indpendent\
46.	21		Morphine	*Cure For Pain*	Rycodisc
47.	__	*	Inbreds	*Hilario*	Independent
48.	9		Various	*Tommy 7"*	Vital Music
49.	__	*	Crash 13	*Porch Crawlers 7"*	En Guarde
50.	32		98 DA	*Star Pig*	Factor

- Complied by Keith Powell

* Denotes Canadian content † Denotes Victorian content

FRAME

by Chris Leech

the surfeit not only testifies to the strength of its antithesis, but brings it about.

the glut of artists, forinstance: testament they've nothing to say. that, through our self-conscious adoration of them, we actually prefer this mediocrity of theirs (ours).

Trust America, our steaming turd, to institutionalize the idea of artist down to its last painstaking detail, to where it's nothing more than a stance, a beaurocracy, a priesthood, an excuse. it almost makes one long for the days of court painters and vatican portraiturists. at least when it was just another trade there wasn't this agonizing burden to become an artist. today, this artistry lies in evading this tiresome desire.

not all that surprising i suppose, its most promising era (a tip-off in itself), was when it first glimpsed its doom. echoing in ways a kind of twin of its-technology-through its explosion, its snowballing of ideas, its movement in new areas, its promise of more to come...made possible partly by the burgeoning middle class. the same middle class partly responsible for its demise. only, the problem with death is the corpse hangs around forever stinking up the place. it's fine for the one who's kicked it-no more of that distasteful dwindle-but for the rest of us maggots there's just the oily legacy. modern art having decayed into what it can get away with. technology's anthology carries through to today in its frantic pointless consumerism. in its devastating waste which threatens to outlive it (or at least be indistinguishable from). its novel uncovering of ways to keep us ticking a few minutes longer, with no mind to the filth our life is sock full of (the medical profession displays how placing the highest idealistic value on life stuffs it even further down the sewer).

technology's proposed offspring (ie: the SuperHighway...something i'm looking forward to almost as much as the second coming) can be seen in the likes of Kitaj, Warhol (not so much an art-whore as an art-pimp (read: impotent)), and just the general coprophogus state of post-modernism, floundering about so enjoyably in its own jism.

and if only this floundering were interesting, but its as suffocating as the mire it loves to mock (loves to love) - another twin of its (in fact itself out of those sunday clothes) - entertainment. (television, film, college rock, "news", etc...the most beguiling and tiring of which remains ENTERTAINMENT).

pop culture's only claim to art's, is mapping out of the impossibility of having a worst.

television, forinstance, is only "enjoyable" when so gut-churningly vile it's its own condemnation. the only time it can even attempt to succeed is when making a mockery of itself. but the question remains: why bother? when so self contained and dead. the reason is it's us.

us up there on screen. this is the swill we live. we laughed once and they puke it back in our face every chance they get. and this insatiable lechering after entertainment of ours - amidst the glut - is testament to out boredom, our unoriginality, our emptiness, our contempt for the REAL...(& this? more of the same...something else you'd do better just to forget. a mote in the dustwad of the world where value is determined by comparison).

it almost gives credence to an oriental view. albeit in ad much as it gives credence to black death, or a mass pogrom...and anyway, we have the other, the real...only, how to shed this frightened and idyllic way of living it. ▲

FUZZIN' OUT with amazing Larry

"Gotham City in the Garden City"

Hey hepcats! This is quite the historic month for this column. For years now, I have been combing the globe, trying to find all the coolest sixties garage acts imaginable. My quest for '60's punk bands has taken me to Sweden, Italy, France, Britain, Germany, Spain, Japan, as well as all over the U.S. and Canada. However, in all that time, there has never been a garage band in my own hometown of Victoria. That is, until now.

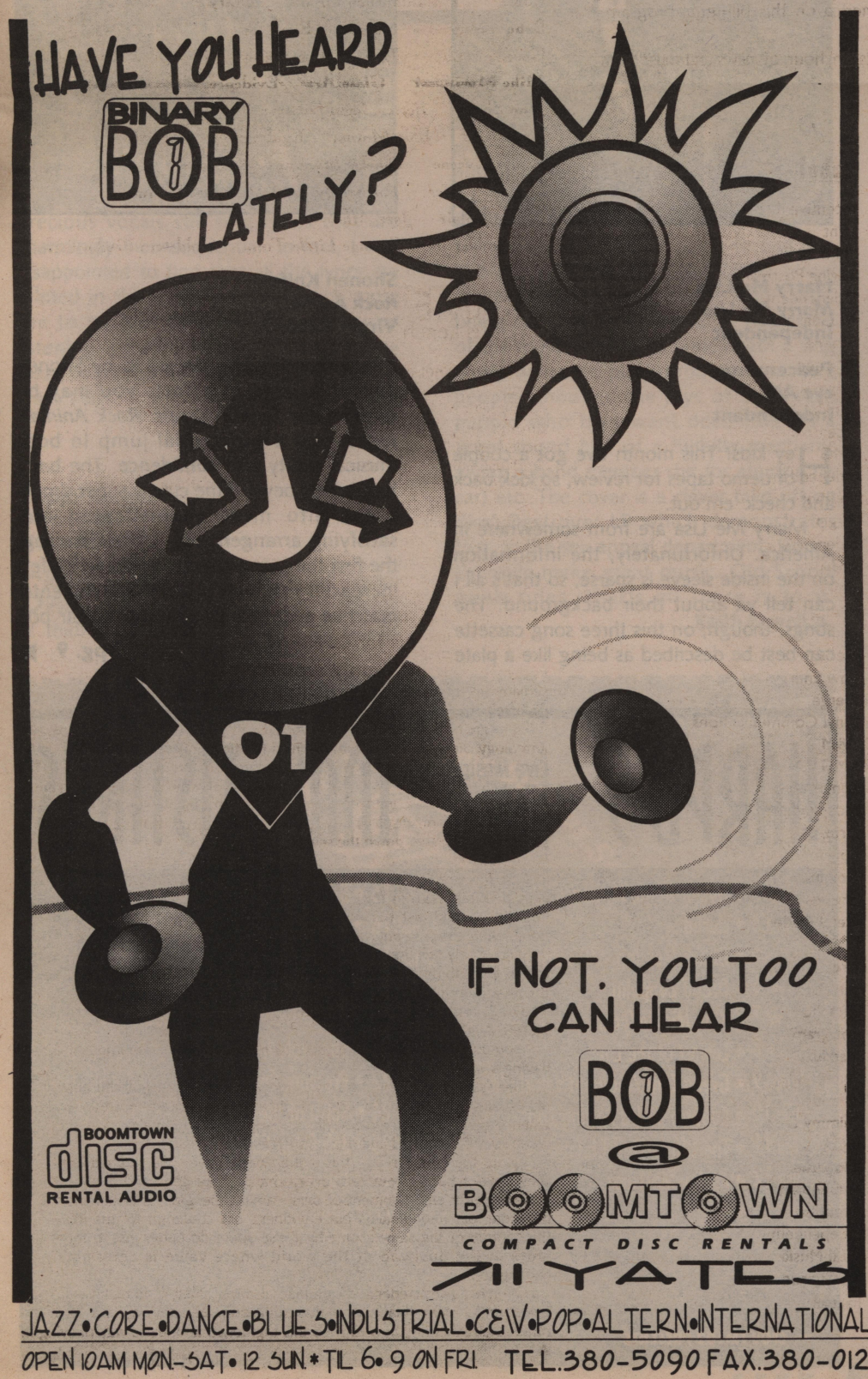
The Gotham City VII popped (or should I say "Fuzzed") their way into the garage scene a couple of months ago with a look, a sound, a couple of very cool originals, and a first gig. I first became aware of these hipsters through my radio show, Garage Grooves. They would call in requesting songs by bands like The Morlochs and The Gravedigger V. It wasn't long before a band was formed and The Gotham City VII was born.

The seven (five band members and two go-go dancers) made their first public appearance at the Toaster show on March 12 with M Blanket, The Stupes, and cub. Dressed in cheap suits with matching "bat" capes and shades, The GC7 grooved their way through a set of classic garage covers and inspired originals. The covers included in the set were "The Bag I'm In" by the Fabs, "Get On This Plane" by The Premiers, The Sonics' "The Witch", as well as "The Boneswalk" , "Jack The Ripper," and, of course, the "Batman" theme which they started and finished the set with. But it's the Gotham's original material that I find the most appealing. "You're So Fine, You Blow My Mind, Baby" is garage rock in its purest form. Complete with silly lyrics and an almost Cramps-ish guitar sound, this is truly a love song for the hard of hearing. Equally as impressive, and just as garagey, is "Personal Guru." Aside from that damn groovy little hook they've got going, this song contains truly inspired lyrics. I give as an example: "...I'll take the bus/hitch a ride with my buddy Gus/I'll rob a bank/Or borrow money from the mafia King they call Frank...I get ideas from my personal guru." I find this sing-anything-as-long-as-it-rhymes approach humorous in the extreme, as well as being a truly "garage band" way to write lyrics.

The Gotham City VII line up looks like this - Mattman on guitar, Jeff the Stripper on drums, James "What A Way To Go-Go" Thomas plays bass, a cryptic cat by the name of Pat on organ; the vocals are courtesy of the "Idiot From Minsk"!?!? The tambourine shakin' go go gals for The Gothams are: renowned 70's toy collector, Sarah "Dolly-Bird" Murphy; and Garage Groove's own Frug-meister, Megan-A-Go-Go!

It looks like the Gotham Kids are gonna be playing gigs around town this summer, so be sure and make the scene (especially if YOU missed that first great show they put on). A demo tape will be out soon and a single appears imminent as well. Write to The Gotham City VII c/o Matt Gotham, 3459 Waterloo Pl.,Victoria, B.C., V8P-5S5

Well that wraps up the fuzz for this month, hipsters, so remember to tune in to Garage Groves on Saturday midnights for uncontrolled 60's mayhem as usual. I myself will not be on the air this summer as I will be "touring" Europe looking for wylde sounds and getting some kicks while I'm at it. In my place will be Garage Groove's suave co-host, Alex the Wailer, who will be accompanied by the usual assortment of late night swingers. Until next time, keep groovin'! ▲



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DISCussion

Pressure Cooker
Alaska 7"
Stinkin Agnes

Victoria's Ska-Punkers finally get some vinyl out. There's not a whole lot to say about them that hasn't been said before. Great ska beats, cool horns (although they could've been a little louder), and great songwriting. If these guys don't get huge, I'll be really surprised.

Keith Powell

Beck
Mellow Gold
Geffen

Imagine William Blake raised as a folk-singing punk transient, fronting the Beastie Boys playing an acoustic guitar. Throw in some Mudhoney and a bag of pot and this is Beck.

Acknowledging the influence of blues and an affinity for early hip-hop, Beck (Beck Hansen) combines competent guitar playing with unusual beats and startling poetic images. The result is an amalgamation of twisted songs optimum for relaxing and sniffing glue. "My time is a piece of wax/on a termite/ it's choking on the splinters."

"Loser," a song reaching its 25,000th play on 107.7 FM was released before said artist had recorded the accompanying tracks, which he did in numerous garages. "Slacker my ass," Beck stated in a recent interview. At the tender age of 23, he is a self-made X'er wunderkind.

There are tons of quotable lines here, and the songs show a caustic wit reminiscent of early Dead Milkmen. From "Nitemare Hippy Girl": "She's a rainbow chokin' the breeze/ Yo! She's bustin out onto the scene/ with nightmare bogus poetry."

Okay, one track is like a Saturday Night Live skit: interminable and lacking purpose. "Blackhole" sounds like the poor boy had never seen a mixing board before. However, it also embodies his non-jadedness which exempts certain liberties such as this. "Pay No Mind (Snoozer)" assures listeners that Beckboy isn't about to begin worshipping his own personality cult. "The insects are huge/And the poison's all been used/ and the drugs won't kill your day job." Beck has three strikes against him: 1) Heavy rotation of his first single 2) a sound impossible to define, enabling to slip through the cracks in the Columbia House hierarchy and 3) blonde, California grungey good looks, all of which ensure a small, mean spirited, group of people will clamor for his failure. I defy anyone to listen to beck and dismiss him entirely; if that happens, I'll take you all on.

Teresa McWhirter

Bob Bossin
Gabriola V0R 1X0
Independent

Bob Bossin played with the group "Stringband" into the eighties, with notables as Marie-Lynn Hammond of CBC fame, and other folkies such as fiddler Calvin Cairns and bassist Denis Nicol. Together they floated half a dozen albums and several cassettes. In the eighties Bossin put out several more cassettes, and with his uniquely west coast sound on songs like "Fire on the Island," about logging on Meares Island.

This month he is floating a first CD, with the title *Gabriola V0R 1X0* and it is like a visit with an old friend. His joyous, rollicking, pointed, sly, and passionate release is vintage Bossin: "Sulphur Passage" was written about Clayoquot before it became a household word, and features Bossin, Stephen Fearing, Bim, Valdi, and other folk notables. Other songs such as "Bill Miner" and "Cleaning Up The Oil" document our part of the planet in a poignant and loving way. His song to his daughter, "Madelyn" and to baseball legend "Satchell Paige" are presented with classic Bossin humour, as is "Chanson Francee". Bossin closes up with "People Like You", a song of personal and social commitment, and will launch his CD in Victoria on May 6. For more information, call 385-1307.

Ken Orchard

Marry Me Lisa
Marry Me Lisa
Independent

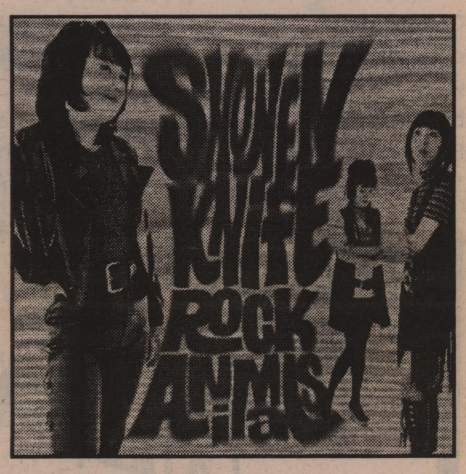
Peacemoney
eye AM
Independent

Hey kids! This month I've got a couple of demo tapes for review, so kick back and check 'em out.

Marry Me Lisa are from somewhere in America. Unfortunately, the information on the inside sleeve is sparse, so that's all I can tell ya about their background. The songs, though, on this three song cassette can best be described as being like a plate of pasta sans any sauce - they're insipid. I think the band is attempting a Gothic-rock sound. If this is the case they should take notes from Canada's (Windsor, Ont.) own Tea Party; those guys can rock. Marry Me Lisa pale in comparison. There are no good hooks to pull you into the songs and their attempts at creating a gloomy atmosphere fail. The first time I tried to listen to the music, it just kept slipping into the background, and I was more entertained watching the Ottawa Senators hockey highlights. (Yikes!)

Peacemoney is a different story. They blast full force blues-rock circa the late '70's. This is a good, solid five song effort, with straight ahead, riff- laden tunes. There is a certain earthiness to the songs, possibly the influence of being from beautiful Bon Accord, Alberta. Peacemoney don't strive for new ground with their music, and if you've ever heard a band from New York called The Lost, you'll have a very good idea of what they sound like. Peacemoney's songs are strong enough to stand on their own, and there is something basic and appealing about this style that one never seems to get truly tired of hearing. I don't go out of my way to collect this kind of music, but it's perfect if you're just sitting around with the guys, enjoying the simple things in life - like good beer, hockey and *Playboy* magazine.

Tim Quick



Shonen Knife
Rock Animals
Virgin Records

If you were totally drawn in by Shonen Knife's previous efforts you may be surprised by *Rock Animals. Rock Animals* represents a substantial jump in both musical ability and confidence. The band has moved beyond the cutesy super simple tunes into more sophisticated and satisfying arrangements. Upon listening, the first thing one notices is Shonen Knife's increased mastery of their instruments, matched with a solid grasp of guitar pop

***DISCussion* cont'd pg. 9** ▶

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mt 23-24 • Spirit of the West
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☎ CFUV FM102 PRESENTS

Live & Loud

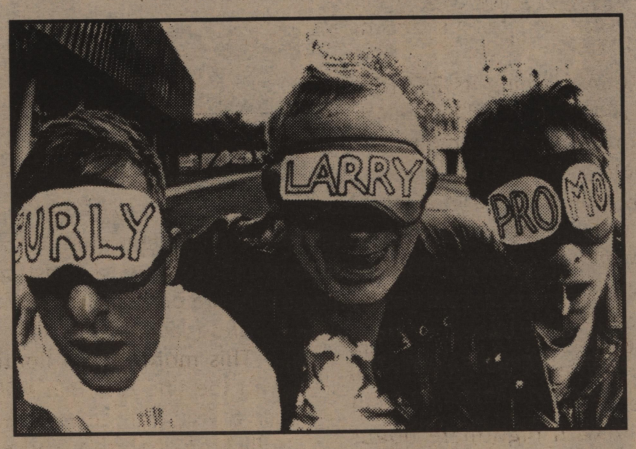
BUCK PETS, GUS, HORSEY, UNIX
Harpo's Cabaret
March 21, 1994

I wonder how badly it would reflect on the bands if I told you that this was probably the worst show I have ever seen? Okay, that's a bit too harsh, I suppose. I have seen The Unix before, at an all-ages show at the Corner Store, and although they have a stage presence that can be measured in negatives, they sounded good. Young, but good. This time out they stopped turning their backs on the audience, at one point actually addressed them, and even sounded a little more rehearsed. Unfortunately, identical song patterns tended to crop up, and I grew tired of them fairly quickly. Let's face it, I was looking forward to bands that I haven't seen before, and I grew a bit impatient...that's human, isn't it?

So there's this band from Vancouver called Horsey, and they didn't play at Harpo's with the Buck Pets. Actually, the Vancouver Horsey has subsequently changed their name to Good Horsey, most likely in an effort to distinguish themselves from the Horsey that DID play at Harpo's with the Buck Pets. Now, if the Vancouver Horsey are now Good Horsey, then the San Francisco Horsey would logically be...? Not even close. It's worse than you could imagine. Good Horsey good, bad Horsey bad.

Gus are cool, but should learn that stops and starts are not considered dynamics. One tempo, one volume, one long set. I went outside for a while, because by this time all the guitars were beginning to bleed together.

The Buck Pets have a pretty hit and miss songwriting technique. Generally they write the kinds of songs that you think you recognize, but don't know where from. Well, live they seem like some band that has heard their songs somewhere before as well, and play with the attention of someone trying to remember a lost name or phone number. Don't get me wrong, they were tight, but seemed so disinterested, they looked like they were planning out next week's dinner menu. Justifiably tired to the bone, I packed up my stuff and left about three songs from the end of their set. The trip home was nice, but left me feeling like I had gone out to see a show I was looking forward to, but got lost somewhere along the way. **Scott W. Gray**



NOMEANSNO, PIGMENT VEHICLE, FRACAS
UVIC Commons Block
April 2, 1994

I cannot apologize enough to Fracas for missing their set, but I missed the bus, and I guess I missed the boat. All accounts were positive, however, and that matters more than some reviewer's opinion. Pigment Vehicle have always sort of reminded me of No Means No, but strangely, on this night they didn't. Maybe it had something to do with the fact that No Means No were playing later in the night, but Pigment Vehicle seemed to place more emphasis on technical prowess than I remember them doing before. Still, they were as entertaining as they have ever been, with a sound that is more unique than most are willing to admit, and the technical emphasis does not impede their ability to transmit energy to the audience. Nice work.

Nomeansno took the stage, almost literally, and had to ask the audience to refrain from pushing forwards due to the lack of room and the precarious stage that they stood upon. Culminating opinions, I've decided that lead vocalist/bassist Rob Wright is an amalgam of George Peppard, Leslie Nielson and John Turner, but he plays bass like Mike Watt on his deathbed. Such a divine performance from the new double drummer, Show Business Giants guitarist equipped line-up. My only complaints are that it was too hot (nobody's fault), and, if you can believe it, Nomeansno played so long I thought I was going to die before they finished. Usually I would not complain, but three bands, coupled, with the heat, with the amount of people there, made for one tired reviewer. A Really Good Show, and I sincerely hope it happens again soon.

Scott W. Gray

ENGINE KID, BANANA ROYAL
"The Death Pit's Last Stand"
April 8, 1994

Imagine story time for burnout's; crusty hardcores and young jibs clustered around the stage, sitting cross legged on the carpet or sprawled on the kindly provided sofa, everyone drinking beer like it was apple juice and offers of illicit substances. Imagine this for the hour and a half between the time I arrived at the Death Pit, until the show finally started three hours late.

I can't say much about Banana Royal. They were loud, dissonant, and the guitarist was wearing a hideous purple skirt. While everyone waited for Engine Kid to set up, the scary Riot Grrrls decided they liked me and invited me to their sleep over (gulp!). Engine Kid was impressive with a Pond-ish sound and great feedback. Everyone was content to sit and watch them raptly, perhaps because Engine Kid's sound doesn't lend itself to movement or maybe it had something to do with audience members ingesting unseemly amounts of various relaxants. Even if the bands sucked fuzzy bananas, I would have passed a pleasant evening. Worth four bucks? I don't know, but I got in free anyway...The Death Pit: a place to make new/old friends, get your drug education and maybe hear some music.

Moe Hawk ▲

styles from the 60's on forward. This more technically and musically proficient approach does justice to the strong, hook laden songs.

This isn't to say that Shonen Knife has gotten all serious on us. Deliciously precious vocals still sing lyrics that are charmingly inconsequential. In fact, I was disappointed to find that all the lyrics are printed in the booklet. It was much more fun to try and decipher the lyrics from listening. I swore I heard "Let's make a pizza together!"in one song. But alas, it wasn't so. **Magnus Thyvold**

Sloppy Seconds
Destroyed
Metal Blade

Sloppy Second's first release on Metal Blade is, ironically enough, a re-release of their 1989 LP, *Destroyed*. This classic piece of punk is not for the overly sensitive or Politically Correct. I used to thnk the song "I Don't Wanna Be A Homosexual" was really homophobic, but it's not. It's about a guy who hasn't had a girlfriend in a long time and "You know how rumours fly/When you're a lonely guy" and he wonders how he's ever going to find one if everyone thinks he's gay. Other lyrical content includes songs about Traci Lords, being cheated on ("Germany" has some of the most bitter lyrics underneath a sing along whoa-oh punk groove), wrecking people's houses, the joys of blackmail, people who they want dead (there's a great sound bite of a hillbilly mechanic giving a band member shit for abusing his car) etc. The cover is a clever take off on Kiss' *Destroyer* LP which demonstrates that, in the sex appeal department, Sloppy Seconds make great music. Old School punk rules, that's all there is to it.

Keith Powell ▲

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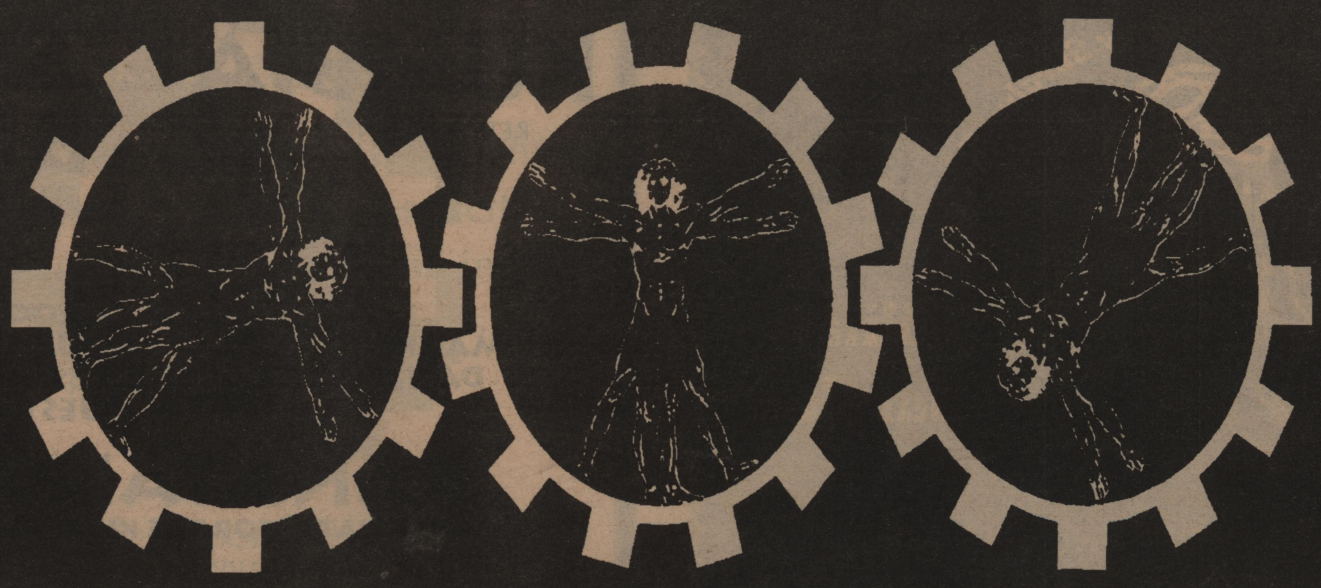

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